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MASTERY OF SPEECH

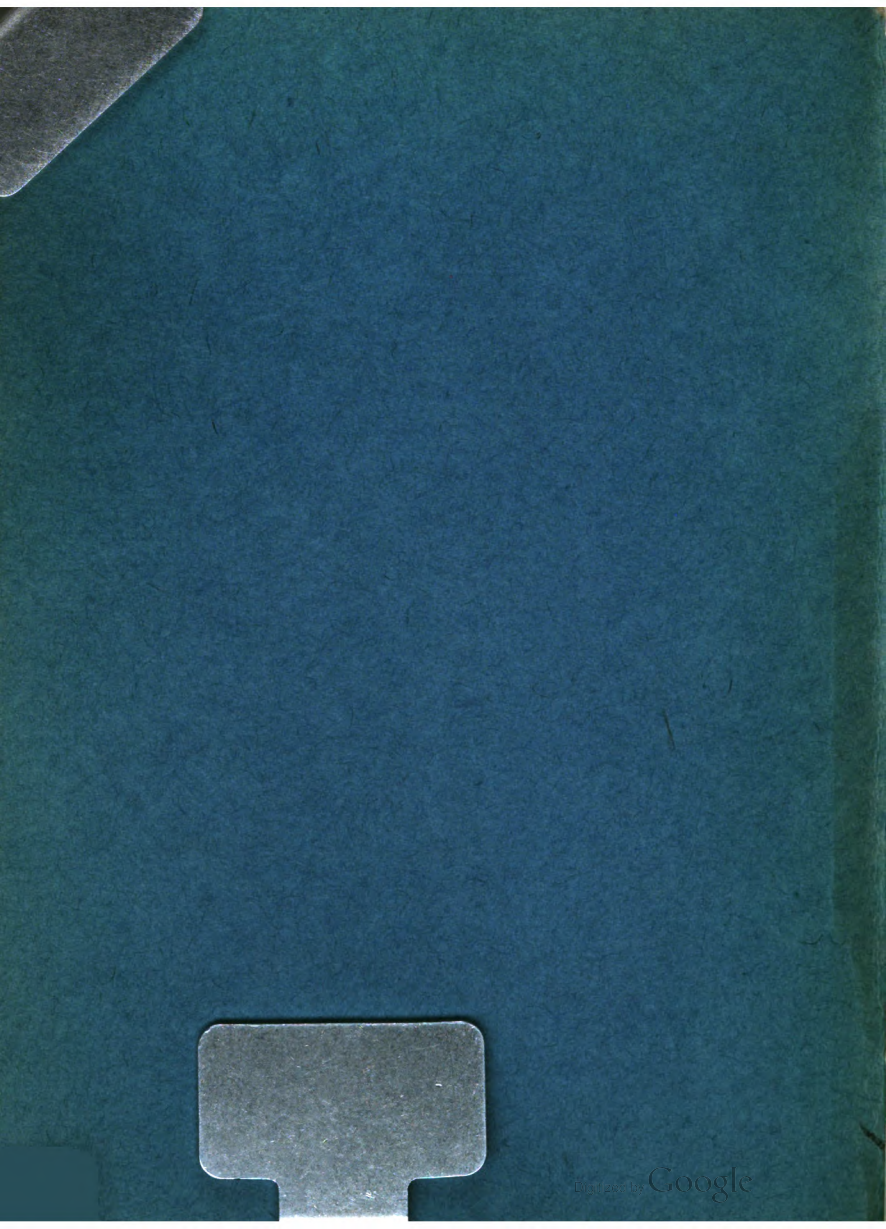
A COURSE IN EIGHT PARTS ON GENERAL SPEECH, BUSINESS
TALKING AND PUBLIC SPEAKING, WHAT TO SAY
AND HOW TO SAY IT UNDER ALL CONDITIONS



BY
FREDERICK HOUK LAW

BOOK ONE

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NEW YORK



MASTERY OF SPEECH

A Course in Eight Parts on General Speech, Business
Talking and Public Speaking, What to Say and
How to Say It under All Conditions

BY

FREDERICK HOUK LAW, Ph.D.

Lecturer in English in New York University, and Head of the Department
of English in the Stuyvesant High School, New York City

THE COURSE OF STUDY

BOOK ONE

HOW TO SPEAK CORRECTLY AND PLEASINGLY

BOOK TWO

HOW TO USE WORDS CORRECTLY

BOOK THREE

HOW TO SPEAK WELL UNDER ALL ORDINARY CONDITIONS

BOOK FOUR

HOW TO SPEAK IN DAILY BUSINESS LIFE

BOOK FIVE

HOW TO SPEAK UNDER TRYING CONDITIONS

BOOK SIX

HOW TO SPEAK IN PRIVATE LIFE AND IN PUBLIC PLACES

BOOK SEVEN

HOW TO SPEAK ON PUBLIC OCCASIONS

BOOK EIGHT

HOW TO FIND MATERIAL FOR TALKING AND SPEAKING

FOUNDED BY

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Frederick Houk Law

LESSON 6.

How to Take Care of the Vocal Organs of Speech

KEY WORDS: TAKE PROPER CARE OF THE ORGANS OF SPEECH.

Speech is formed by the action of the breath forced more or less strongly from the lungs upon the vocal cords, the sounds being modified by the palate, the tongue, the teeth, and the lips. The mouth, the nasal chambers and different parts of the throat aid in producing resonance.

The most complicated musical instrument in the world is not as wonderful nor as delicate as is the marvellous combination of the organs of speech.

To be a good speaker you must take care of every part of the body, but of the speech organs in particular.

Practise deep breathing, as already suggested, in order to improve the lungs and the throat.

Avoid all overstraining of the vocal cords.

Do not take part in prolonged cheering or hurraing.

Do not speak for a long time in a forced, unnatural voice.

Do not make prolonged, unnatural sounds that severely tax the vocal cords.

Introduction to Book I

In Book I you are to learn how to speak correctly and pleasingly, and how to avoid the speech errors that interfere with both the pleasure of social life and the success of business life.

The 30 lessons in Book I, in an easy and highly condensed form, show you how to master *every phase* of the elements of speech. Follow these lessons carefully, and you will increase your ability as a speaker tenfold. You will be unusual in your mastery of speech.

Follow all directions faithfully.

Remember: Practice makes Perfect.

NOW, AT ONCE, BEGIN EARNEST WORK.

be careful to avoid voice strain. Learn to modulate your voice for effects.

Breathe habitually through the nose.

If you are conscious of any throat or nasal trouble, it will pay you to consult a specialist.

Deep breathing, nasal breathing, and open air walking are the best care takers of the organs of speech.

PROBLEMS.

1. Read the following aloud, as an exercise for the throat:

Ga ge gi go gu goo gow goi

2. Read the following aloud, as an exercise for the tongue:

Tha the thi tho thu thoo thow thoi

3. Read the following aloud, as an exercise for the teeth and tongue:

Sa se si so su soo sow soi

LESSON 7.

How to Improve the Quality of Your Voice

KEY WORDS: MAKE YOUR CHARACTER AND YOUR HEALTH SUCH THAT THEY WILL LEAD TO PLEASANTNESS OF VOICE.

The voice is one of the most characteristic features of personality. Men may forget faces but they seldom forget voices. Every day you hear people speak in voices that please or displease you, and you associate voice characteristics with personal characteristics.

In other words, *you judge character by voice*. You are partly right, for character reacts on voice, and voice reacts on character. *If you wish a good voice, cultivate a good, honest character*. On the other hand, if you cultivate a good voice it will aid you in character development.

Think of three friends whom you have not seen in many months. Can you remember their voices?

Think of some person for whom you have much respect. Is the voice pleasing?

Think of some rascal whom you have known. Was his voice pleasing?

I know a public speaker who is extraordinarily popular. Crowds go to hear him whenever he speaks. His voice is not great and resounding. He uses no oratorical flights. He uses no "tricks" of speech. But his voice has a rich, mellow quality that pleases all; it rises and falls in modulated music, and the voice makes the thought doubly strong.

In order to cultivate a good voice it is necessary to care for the general health.

Take a brisk three-mile walk every day, and regular lung exercises, together with habitual deep breathing. That will do more for your voice than will anything else. If you have voice trouble, you may depend upon it that it is due to some lack of physical development that you can easily remedy.

Sit or stand erect, take two deep breaths, and endeavor to improve the quality of your voice. If you succeed for the moment, repeat the exercise from day to day.

Test yourself with the tape measure for lung expansion. Make your capacity well above normal.

Perhaps you have throat or nasal trouble. Give up all attempts at patent medicine cures, and consult a specialist.

Sit and stand erect; be robust and vigorous.

Cultivate self-confidence.

Practise the art of reading aloud. If possible, read to a group of three or four rather than to one. Little by little your voice will gain in power and flexibility.

PROBLEM.

Read any part of this page aloud. Try to improve the quality of your voice. Note your voice defects, and apply proper remedies.

LESSON 8.

How to Cultivate Flexibility of Tone

**KEY WORDS: MAKE YOUR SPEECH MELODIOUS
THROUGH INSTANT CHANGE OF TONE.**

Avoid monotony of tone. Speak, or read, with variety and constant change.

It is said that much of Mr. William J. Bryan's pleasing power of speech in the days when he first appeared as a public speaker came from his command of tone effects, rather than from anything else.

Make your speech musical.

Avoid constant high notes that break the harmony.

Avoid deep, guttural speech that does not lend itself to music.

Avoid all raspiness, harshness, and nasality of voice.

Make the tones clear, rich, full, and extremely flexible.

Read aloud the following poem as you would ordinarily read it:

"Music, when soft voices die,
Vibrates in the memory—
Odors, when sweet violets sicken,
Live within the sense they quicken.
Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on."

—Shelley.

Now re-read the poem, reading the following words in slightly higher tones than you read the rest, but do not increase emphasis: Music, vibrates, odors, sweet violets, live, quicken, rose leaves, thy thoughts, love.

Emphasize the thought contrasts by changing the tone, and notice how much more meaning you give the poem.

Now take up a daily newspaper, or a magazine, and read a paragraph aloud, making an effort to make your tones pleasant *and varied*.

Without giving your voice too great a range from high notes to low, make it flexible, make it musical, because it constantly *changes* its quality. Practise this tone flexibility in daily oral reading, and in your speech.

PROBLEM.

Read the following in a low tone:

“Come away, come away, Death,
And in sad cypress let me be laid.”

“Not a flower, not a flower sweet
On my black coffin let there be strown.”

—*Shakespeare.*

Read the following in a higher tone:

“Where the bee sucks, there suck I;
In a cowslip’s bell I lie;
There I couch when owls do cry;
On the bat’s back I do fly
After summer merrily.”

—*Shakespeare.*

LESSON 9.

How to Avoid Nasality

KEY WORDS: CULTIVATE FULL, RICH TONES.

In the United States one of the most common faults in speaking is nasality—"speaking through the nose," as it is commonly called.

As a matter of fact, nasality is caused by *not* speaking through the nose. Take your thumb and finger, hold the nostrils tightly closed, and say this sentence aloud: "Well, now, I'm glad you've come down to town."

You will find that closing your nostrils entirely in this way makes you speak in the dialect and tone often ascribed to up-state, farmers.

Nasality is caused by the accidental or habitual stopping of the nostrils. *If your voice is nasal in tone, practise breathing through your nose.*

Open your mouth more widely than usual when you speak.

Make an effort to throw the voice forward in full, rich tones.

When you are practising to avoid nasality, think of a great, round ball when you speak. Think of it so clearly that you can see it. Say this line over and over in as full, round tones as possible: "Oh, the round, round ball, it rolls and rolls around in the merry morn!"

Then think of a gigantic cannon filling the air with sound. Say aloud in full tones: "Boom! boom! boom! came from the mighty cannon's mouth!"

Make a firm resolve that you *will not* speak in nasal tones like a farmer. Train your ear to notice richness and fullness of sound in the speech of others, and try to imitate the most effective speech.

PROBLEMS.

1. Say the following words, giving your speech all possible resonance:

Clang! clang! clang! boomed the great gong.

2. Repeat the following, holding the sound as long as possible:

To whoo! To whooo! To whoooo!

3. Make a long humming sound as you say the following:

Hummm, hummm, hummm, buzzed the bumble bee around the king.

LESSON 10.

How to Pronounce Vowel Sounds Correctly

KEY WORDS: USE THE DICTIONARY AS A GUIDE TO CORRECT VOWEL SOUNDS.

Although there are only five vowels, a, e, i, o, u, and sometimes two others, w, and y, in the English language, *there are in reality about forty different vowel sounds.*

If you are to speak in a cultured manner you must pronounce these vowel sounds in accordance with general usage. Any good dictionary will tell you what that general usage is.

At the bottom or at the top of every page of a good dictionary you will find a list of specimen words containing the vowel sounds. These words are marked with diacritical marks, or symbols, to show different sounds. In the front of the dictionary you will find a full explanation of every mark.

Take your dictionary now and read over the vowel sounds in the words at the bottom of any page.

You will do well if you learn the diacritical marks, although that is not necessary.

When you have read the list at least five times, turn your attention to any complete page of the dictionary. In a parenthesis following every word you will find a phonetic or sound spelling of the word, with the sounds indicated by diacritical marks corresponding to those at

the bottom of the page. *Read aloud every phonetic spelling on the page, paying attention to nothing but vowel sounds.* The exercise is so simple and so short that it will take only a few minutes.

Repeat the process of reading a page phonetically every day, and you will soon find, not only that you have unconsciously memorized the diacritical marks, but that you have actually mastered vowel sounds.

Go through the following vowel exercises:

1. Ah. *Open the mouth wide, and lower the tongue, holding its tip against the lower teeth. Say the following words: far, mar, car, star, tar, father.*

2. A. *Open the mouth less widely than before, hold the tongue slightly raised, but touch the lower teeth with its tip. Say the following words: ape, cape, lake, rate, state, mate, came, date.*

3. EE. *Hold the tongue as directed in "2-A," but bring the teeth somewhat closely together. Say the following words: me, see, tree, bee, free, knee, feel, heel.*

4. Aw. *Open the mouth to a fair degree, slightly arch the tongue and extend the lips. Say the following words: paw, daw, raw, saw, law, jaw, brawn, lawn.*

5. Oh. *Bring the lips into a circle, at the same time projecting them forward a little. Touch the lower teeth with the tip of the tongue. Say the following words: dome, home, blow, know, go, low, so, toe, woe, foe.*

6. Oo. *Hold the lips and tongue as just directed but make the circle of the lips smaller. Say the following words: tooth, woo, coo, loom, boom, moon, balloon.*

7. *Now take each of the following consonant combinations, and say it with every one of the six important vowel sounds just given:*

bl	kl	sl	sw
br	kr	sm	tr
dr	kw	sn	tw
fl	pl	sp	thr
fr	pr	spr	wh
gl	shr	st	
gr	sk	str	

PROBLEM.

Read the following list of words, pronouncing every word carefully. Notice that every word calls for a separate and distinct vowel sound. These words are typical of all ordinary vowel sounds in English.

a	pale	o	bold	oo	mood
	palate		obedient		good
	dare		absorb		
	rain		sod	ou	pout
	accede		loft		
	armor		construct	oi	loiter
	task				
	Cora	u	amuse		
			united		
e	event		burn		
	lend		sup		
	decent		stump		
	walker		menu		
i	mice				
	pill				

LESSON 11.

How to Pronounce Consonant Sounds Correctly

**KEY WORDS: USE THE DICTIONARY AS A GUIDE TO
CONSONANT SOUNDS.**

If you have been accustomed to speaking a foreign language you are likely to have difficulty in pronouncing some of the English consonant sounds. *You may not even be aware that you speak incorrectly.*

Turn to the front of any good dictionary, to the part where various sounds are explained.

Study the formation of consonant sounds. You will find full directions for the use of the tongue, the lips, the teeth, and the speech organs in general.

Follow those directions faithfully. There are no better directions given anywhere. You may rely upon it that you are consulting a recognized authority that none will dispute.

For your convenience you will find short directions in this work, in Lesson 13, on pages 53-61.

When you have mastered the way to use the organs of speech in producing any consonant sound, practise pronouncing the various words given as examples. Be sure you follow the directions for the use of the lips, teeth, tongue, etc.

When this has been done, turn to any page of the dictionary and pronounce the words on that page, trying to pronounce every consonant sound as you have been directed.

Whenever you are in doubt, refer at once to the directions for the use of the lips, teeth, tongue, etc., for producing the particular sound.

Repeat the exercise frequently, *using the dictionary as a drillmaster*, and you will soon speak unusually well.

PROBLEM.

Read aloud the following combinations of consonants and vowels, saying every sound with unusual distinctness.

ba	be	bi	bo	bu	boo	bow	boi
da	de	di	do	du	doo	dow	doi
fa	fe	fi	fo	fu	foo	fow	foi •
ga	ge	gi	go	gu	goo	gow	goi
ha	he	hi	ho	hu	hoo	how	hoi
ja	je	ji	jo	ju	joo	jow	joi
ka	ke	ki	ko	ku	koo	kow	koi
la	le	li	lo	lu	loo	low	loi
ma	me	mi	mo	mu	moo	mow	moi
na	ne	ni	no	nu	noo	now	noi
pa	pe	pi	po	pu	poo	pow	poi
ra	re	ri	ro	ru	roo	row	roi
sa	se	si	so	su	soo	sow	soi
ta	te	ti	to	tu	too	tow	toi
va	ve	vi	vo	vu	voo	vow	voi
wa	we	wi	wo	wu	woo	wow	woi
ya	ye	yi	yo	yu	yoo	yow	yoi
za	ze	zi	zo	zu	zoo	zow	zoi

LESSON 12.

How to Master Syllabification

**KEY WORDS: SOUND EVERY SYLLABLE THAT
SHOULD BE SOUNDED.**

One of the most common faults in speech is the failure to pronounce every syllable that should be pronounced.

A great many people speak somewhat as follows:

"Lo, Jim. Wotcha doin?"

"Nuthin."

"Lessgo over by the fakry an see if they're playn-game."

"Right. Comelong."

This is really the speech of hundreds of thousands of people every day.

The fault lies in the failure to pronounce all the syllables.

Now let us look at the conversation again.

"Hello, Jim. What are you doing?"

"Nothing."

"Let's go over by the factory and see if they're playing a game."

"All right. Come along."

The black face type indicates the syllables that were omitted originally. Count them. There are thirteen that were not sounded fully, if at all.

Now read the conversation, sounding every syllable as *fully* as possible. The effect is as displeasing as the first.

The rule for syllabification is: Sound every syllable that should be sounded, but do not make speech unnatural or artificial.

Whoever you are, it is almost certain that you slur many of your syllables.

Read this page aloud, making sure that you pronounce every syllable fully. Make your speech somewhat artificial for the reading.

Read a hundred words in this way every day until you have cured yourself of slurring speech.

Give thought to the matter and you will easily become correct in syllabification.

PROBLEMS:

Read the following aloud, being careful to sound every syllable in every word:

My mem-o-ry for per-son-al af-fairs is sat-is-fac-tory,
but for com-mer-cial matters it is in-cor-rect.

Read the following words, carefully sounding every syllable:

in-tro-duce
tel-e-gram
tel-e-phone
oc-ca-sion
de-vel-op-ing
su-per-in-ten-dent
dis-a-gree-a-ble
or-gan-i-za-tion
il-lus-tra-tion
prob-a-bil-i-ty

LESSON 13.

How to Master Enunciation

**KEY WORDS: MAKE YOUR ENUNCIATION CLEAR
AND DISTINCT.**

When you speak with proper enunciation you produce every sound clearly and unmistakably.

Proper enunciation calls for care in speaking. Your practice with the dictionary in Lessons 10 and 11 has already taught you how to produce the various sounds. You must now make a determined effort to form the habit of always producing every sound clearly, so that it cannot be mistaken.

Turn to the exercises on the following pages for directions for the use of the tongue, teeth and lips in producing sounds, and test yourself.

Find exactly what your individual failure is.

Make a list of words containing the sounds in which you are deficient.

Practise on your own list until you believe that you have succeeded.

Test yourself by the directions for sound formation *and by listening to the speech of good speakers.*

Consult any good dictionary for further help.

Here is a list of speech sounds for every consonant sound common in English. The list has been arranged in the form of paragraphs.

Read the words in this list over aloud, being careful to give every sound its full value.

If you find difficulty anywhere, practise all the more along the line of your individual need.

Read the words in a loud, clear *whisper*. In that way you will learn quickly and easily how to produce every sound.

B SOUNDS.

Close the lips entirely. Then force the breath through the lips, producing voice.

The humbled boatman rubbed his brown face in bewilderment. He blamed nobody for the loss of his Bibles, the baneful injury to his back, nor even for the broken ribs of his bark.

C SOUNDS.

(See S or K sounds.)

D SOUNDS.

Place the point of the tongue on the gums of the upper front teeth. With the lips slightly open produce voice.

Dora dwelt by the dreamy downs. She idled in her garden, with no maids to deck her dutiously with dainty delights. The breadth of the garden was like one of her breadths of brocade. Idle, she wandered

with neither needles nor brush. Sadly she murmured: "Thou didst love me once, dear heart, dear knight of mine!"

F SOUNDS.

Place the lower lip gently against the upper teeth and breathe without voice.

Fancy, the friend of those bereft of all but trifles, flutters like a fairy before them and softens the hard gifts that find their way under the roofs of the poor, not in the twelfth month alone but in every month. By this, O forlorn folk, thou laugh'st at poverty.

G SOUNDS.

Bring the back of the tongue and the back of the palate together in order to stop voice-producing breath.

The gold lay in gleaming piles beside the ghastly, grewsome bones. Nevertheless, medals, Georges, bars and slugs we lugged it all aboard our modern galley.

H SOUNDS.

Open the mouth and breathe strongly against the vocal cords, immediately before saying any vowel sound.

Happiness helps us hold home and hearth, and raises us to heavenly heights, says Hubert Holcomb.

J SOUNDS.

Place the tip of the tongue on the back of the upper front gums as if to say "d," then combine "d" with "zh," by moving the tip of the tongue a very little back from the gums and breathing with voice. J is a combination of d and zh.

Judge and jury, prisoner and jailer, all have joined the general silence and stand before the common Judge of all.

K SOUNDS.

Bring the back of the tongue and the back of the palate together as in saying "g," but breathe without voice.

I beckoned and the child crept to me and clung with kisses. She knew her uncle's heart, and coaxed me like a coquette with queer little glances. My heart quickened at her tricks, for my nature weakens whenever the pretty vixen sees me, or has even looked my way.

L SOUNDS.

Put the tip of the tongue on the back upper gums as if to say "d," and breathe with voice, letting the breath out at one side, or both sides, of the tongue.

Long and lazy days we sprawled in the woods and hills in a wealth of beauty. With bulb and film we pictured the scenes. Then the elf came into our lives and overwhelmed us with joy. Our hearts were swollen, all problems were solved and we lived in castles of air such as love alone builds. Then fate dealt us the blow and convulsed us beyond all help. Our hopes had been false, our castles were engulfed in despair, and our lives were nothing but broken hulks. The results of our films, put away on dusty shelves, are all that is left of twelve weeks in those foot hills of the Alps. And that explains why, when I had milked the cow, I looked long down the gulch into the distant trees, and gulped down a sob.

M SOUNDS.

Put the lips together, and breathe with voice, letting the sound into the nasal cavity.

Many an unkempt, unnamed man has triumphed in some magnanimous deed. Some divine warmth, some reminiscence of early dreams, has turned him from a vagabond and tramp into a man who triumphs.

N SOUNDS.

Put the point of the tongue against the gums of the upper teeth as if to say "d" or "t." Lower the soft palate and breathe with voice, letting the sound pass into the nasal cavity.

The President never winced at his friend's unfriendly and ignoble response. The man's clenched fists, his attitude of one about to lunge and strike, did not move him. For the tenth time the Prince repeated his remark.

P SOUNDS.

Close the lips entirely. Then force the breath through the lips without producing voice.

The porter of the parlor car accepted the professor's apples, put them on a platter, added some grapes, and toppled down the aisle with the air of a man to whom nothing new ever happens. But something new happened this time. Not a minute had elapsed, and he was still in the depth of profound calm, when he saw the professor tremble like an aspen and point directly at him.

Q SOUNDS.

(See K. Q is usually equal to K and W.)

(It is sometimes equal to K.)

The Queen was a coquette.

R SOUNDS.

Move the tip of the tongue near the back of the upper front teeth, or near the hard palate, producing breath and voice.

Robert Burns proved that a man of worth deserves rewards, even if not marked by education. He charmed the rich and earned the love of the poor. His works have been preserved while the works of some of his contemporaries have been whirled to oblivion. A third part of the world knows of his work, a nation cherishes his old farm, and the very birds of Scotland chirp the merrier because of him. He lived, as it were, in the suburbs of real life, without having the nervous force to scorn his temptations, trials, and fears. Disturbed in his ideals, he turned from the sod and turf, from rolling moor and country ford, to meet the barbs of life in Edinburgh. The cold heart of the city was the deadly berg on which his career was wrecked.

S SOUNDS.

Put the tongue almost into contact with the teeth so that it will produce friction of the breath.

Sir Walter Scott basked in the sunshine of fortune. As if one from another sphere he welcomed his guests into his splendid home. Sprightly and swift, dressed in slightly elaborate garments, he was the life of all. His

fire of hospitality never smouldered. When he spoke in his great square room the very air bristled with interest. The dogs stopped their snarling, the servants stopped their tasks, and everyone hastened to listen. The light of his friendly fire still glistens, and Scotland still clasps his hand.

T SOUNDS.

Place the point of the tongue on the gums of the upper front teeth. With the lips slightly open breathe without voice, and immediately pronounce any vowel sound.

Tennyson, true to the subtle spirit of poetry, startles no one with vulgarity. The twice born greatness of metre and of thought brightens his work. All that he writes is embattled manhood, in array against the vulgar and the evil. Many a recent poet has said to him in his heart, "Tennyson, Thou put'st me to shame."

V SOUNDS.

Place the lower lip gently against the upper teeth, breathe, with voice, and immediately pronounce any vowel sound.

Vanity Fair is any place where people are frivolous and more fond of laughter and revel than they are of virtue. The sloven, the depraved, are no more purchasers or vendors at Vanity Fair than are the workers and the virtuous, who buy from its shelves unlimited folly at the cost of character.

W SOUNDS.

Bring the lips almost together, almost but not quite stopping the breath, breathe with voice, and immediately pronounce any vowel sound, saying it with some force.

Wednesday is named for Woden, the world god of the warlike, winter loving Northmen.

X SOUNDS.

(X is equal to ks, sh, gz, or z.)

The box of wax by the mast made him anxious that the King should exhibit no curiosity while on board the Xebec.

Y SOUNDS. (Consonant.)

Bring the tongue close to the palate, breathe with voice, and immediately pronounce any vowel sound.

Years and years ago, in the days of yore, the English yeomen used bows of yew.

Z SOUNDS.

Bring the tongue very close to the back of the gums of the upper teeth, breathe with voice, and immediately pronounce any vowel sound.

The Zebra, using natural reason, hid in such a way as to puzzle the sailors. The zealous boatswain gazed in a puzzled manner, and then gave vent to his criticism of the hunters, and of zebras in general.

CONSONANT COMBINATIONS.

Notice the different ways in which the same consonant combinations in the following paragraphs are pronounced:

CH SOUNDS.

The child held the watch without a question, for he did not know that human nature is such that all are not righteous. Meanwhile the thief smiled behind his mustache in a somewhat chivalrous way, as if he echoed little Enoch's cherubic soul.

GH SOUNDS.

The ghostly bells of a vanished sleigh came to him in the midst of his daughters' laughter.

NG SOUNDS.

Sing as long as you can, young King. Hard days are coming when your finger will no more make men tremble.

PH SOUNDS.

Stephen went to the pharmacy for diphtheria antitoxine.

SH SOUNDS.

The azure sky over the ocean took away all that was vicious in the man's nature. He was not conscious of the change that had taken place since he had boarded the "Fuchsia".

TH SOUNDS.

"At birth the child can scarcely breathe unaided. The myths of children like Hercules, who strangled serpents, are wholly false. And yet the truths of myths are evident. The breath of idealism is their fundamental truth," says Thomas Carey, of the New Isthmus school.

WH SOUNDS.

"Wh," curiously enough, should most often be pronounced "hw."

When and where will you go, and whom will you take, and why?

PROBLEM.

Read aloud a paragraph from any newspaper, being careful to enunciate every consonant sound correctly and fully.

LESSON 14.

How to Learn Correct Pronunciation

KEY WORDS: CULTIVATE CORRECT PRONUNCIATION BY CONSTANT USE OF THE DICTIONARY.

Now that you have mastered the sounds of the English language, you may easily gain the ability to pronounce words correctly.

The method is very simple. Form the dictionary habit.

Buy an abridged dictionary, such as can be purchased for one or two dollars.

Place it on your desk, and refer to it in working hours.

These small dictionaries will give you all the aid you are likely to need, without giving you the burden of handling large, heavy volumes.

Be proud of your dictionary habit, and speak in accordance with the recognized authority.

Do not make the mistake of correcting the pronunciation of your friends. Few things are more annoying than to have one's pronunciation constantly questioned. Speak correctly yourself, setting a good example, but do not try to force your pronunciation upon others.

Be particularly careful in pronouncing foreign names. As foreign names take their places in the news of the

day the current periodicals give their proper pronunciations. Make written or mental note, and be exact in your use of foreign terms.

Be ready at any time to quote the authority on which you base your pronunciation.

PROBLEM.

Look up the pronunciation of every one of the following words, and pronounce every word correctly:

half	lamentable
gratis	sacrifice
decorous	neurasthenia
allies	banana
despicable	municipal
apparatus	irrevocable
poem	champion
literature	inexplicable
Italian	implacable
finale	genuine

LESSON 15.

How to Avoid Typical Speech Errors

KEY WORDS: PRONOUNCE EVERY WORD CAREFULLY.

In your daily speech you mispronounce many common words. You do this, unconsciously, because of three influences:

1. You speak in a hurry.
2. You hear ignorant people speak incorrectly.
3. You hear foreigners speak incorrectly.

Here is what you should do:

1. *Associate as much as possible with people who speak correctly.*
2. Notice the speech of well-educated people.
3. Speak slowly and carefully.
4. Sound every syllable.

Here is a list of errors that are very common:

Study the list to find your own errors, and then do all in your power to break your bad speech habits.

adeen for eiGHTeen	coulda for could HAVE
afer for after	crick for crEEk
ain't for am not	dat for THAt
atchel for actUal	day for THEy
akracy for accUracy	de for THE
an for and	deef for deaf (def)
aroplane for aEroplane	den for THEN
awn for On	dep for depTH
stonish for A-stonish	dere for THere
bat for baD	dese for THese
beasly for beasTly	dis for THis
bein for being	doncha for don'T YOU
berl for boil	dunno for don'T KNOW
boddle for boTTle	dooty for dUty
bring-ging for bringIng	draf for draft
buttah for butter	drawring for draw-ING
budder for buTter	eight for eighTH
capn for capTain	erl for OIL
charakter for chARacter	erster for OYster
carr for caR	et for Ate
champeen for champION	everbody for everyBody
Cherman for G-erman	fadder for faTHER
childern for childRen	fi cents for fiVe cents
choined for Joined	fif for fifTH
chon for J-ohn	figger for fiGure
clazzify for claSSify	foist for fIrst
comin for cominG	for for fOUr
commere for coME HERE	fur for fOr
coojoo for COULD YOU	fren for friend
corpse for corps (Kore)	gimmy for giVe ME

git for gEt	launress for launDress
goil for gIrl (gerl)	lenth for lenGth
goin for goinG	literachoor for literaTure
goink for goinG	lookit for look at
guez for gueSS	lor for lAw
gwan for gO On	mudder for moTher
govmunt for govERNmEnt	naow for nOW
hankchief for handKERchief	noo for nEW (NU)
hat for haD	nother for A-nother
hoid for hEARd	orf for oFF
histry for histOry	orfully for AWfully
heist for hOIst	orface for oFFice
horspital for hoSpital	orstrich for OStrich
howjedo for how DO YOU do	piper for pAper
idear for ideA	pleasss for pleaSE
ijit for iDiot	poil for pEARl (perl)
injin for Engine	pome for poEM
inter for into	pore for pOOr
izzy for IS HE	perceed for PROceed
jedgment for jUdgment	projek for project
jist for jUst	poopil for pUpil
Joiman for GeRman	put (as in putty) for pUt
joinal for joUrnal	quite for quiET
Joo for Jew (U)	repas for repasT
Jooly for JULY	respeck for respect
joose for jUice	respeckable for respectTable
ketch for cAtch	resraunt for resTAUrant
kink for kinG	resoom for resUme
lanlord for lanDlord	rink for rinG
lanlady for lanDlady	ror for rAw

saownd for sOUNd	onless for Unless
sawr for saW	utmos for utmost
seddle for seTTle	vriety for vAriety
seere for see HERE	vas for vasT
seprate for sepArate	verdict for verdict
sing-ging for singIng	vilyon for villain
sompin for someTHing	wadder for waTer
speriment for EXperimEnt	wan for One
strenth for strenGth	ware for WHere (hwere)
teayter for THEater	wat for WHat (hwat)
thing for thinK	watche for WHat ARE YOU
ting for THing	wen for WHen (hwen)
tink for THink	wasss for waS
thoid for thIRd	wed for R-ed
tief for THief	wi for wiTH
toin for tUrN	woik for woRK
toon for tUne	wontche for won't YOU
Toosday for TUEsday	wough for R-ough
tot for THought	wy for WHY (hwy)
tousand for THousand	yer for yOU
tree for THree	yez for yeS
troat for THRoat	yis for yEs
troo for THRough	youse for YOU
trow for THRow	zo for S-o
umbreller for umbrelLA	

Buy a small vest-pocket dictionary such as can be bought in any book store.

Put it in your pocket and use it whenever you are in doubt. It will take but a moment to refer to it, and the reward will be great.

A friend comes, and tells of his recent experiences, his voice rising and falling richly, his pitch and tone changing with the thought—and we feel that there is life in what he says. Therefore, we listen with interest.

Cultivate the changing music of the voice and make your speech melodious.

PROBLEM.

Read the following aloud, making an especial effort to give the voice flexibility and melody:

“The splendor falls on castle walls
And snowy summits famed in story,
The long light shakes across the lakes,
And the wild cataract leaps in glory:—
Blow, bugle, blow, set the wild echoes flying,—
Blow, bugle, answer, echoes, dying, dying, dying.”
—Tennyson.

with native-born Americans, or with those who speak without any trace of accent.

Go to hear the best speakers.

There are innumerable chances to hear good lectures. Avail yourself of every opportunity. Study speech methods carefully. Notice what methods please you, and what methods bore you. Then imitate the best methods.

Join a society of some sort, and gain opportunity for public speech.

PROBLEMS.

1. Name five really good speakers whom you have heard.
2. Name five really good addresses that you have read.
3. What excellent speakers do you intend to hear soon?
4. What book do you possess containing good speeches?
5. Of what opportunities for public speaking have you availed yourself recently?

LESSON 30.

How to Improve Your Speech by Reading Aloud

KEY WORDS: FORM THE HABIT OF READING ALOUD EVERY DAY.

There is no better way by which to make your speech effective than the practice of reading aloud.

Suppose you are in your home circle. It is probable that you will have several eager listeners.

Read aloud short items of interest from the daily papers, or short articles from current periodicals.

If you try to read an entire book aloud you will meet with so many interruptions that you will be discouraged.

There is always the opportunity for reading a short item or article. Avail yourself of that opportunity.

The psychological effect on yourself will astonish you. You have an audience.

You wish your audience to hear you; therefore, raise your voice, and gain in reaching power.

You wish your audience to understand you fully, without asking you to repeat. Therefore, enunciate sounds far more clearly than usual.

You wish your audience to be interested. Therefore, read with expression.

Practise reading aloud, whatever else you do.

The effect of this stimulus day after day is to form a habit of correct enunciation.

A winter's reading aloud in the home will do more in giving effective speech training than will much hard study.

You will find also that home reading will lead you naturally to public reading and to public speaking.

PROBLEMS.

1. How many minutes in the past month have you given to reading aloud?
2. Take up a newspaper and read aloud some humorous item in a way that would interest a child.
3. Take up a letter from your desk and read it aloud in such a way that it will reflect the personality of the writer.

Conclusion to Book I

In Book I you have mastered the details of speech, and have learned how to avoid the faults that mark poor speakers. You have now become a far more excellent speaker than is the average person. During the rest of your study in this course return occasionally to Book I, and review the work here presented. In that way you will make your mastery permanent.

In Book II you will learn how to use words effectively. Book II will show you how easy it is to gain a large vocabulary, and to use words with striking force.

Book I has made you a master of speech. Book II will make you a master of language.

This textbook may be borrowed for two weeks, with the privilege of renewing it once. A fine of five cents a day is incurred by failure to return a book on the date when it is due.

The Education Library is open from 9 to 5 daily except Saturday when it closes at 12.30.

DUE

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